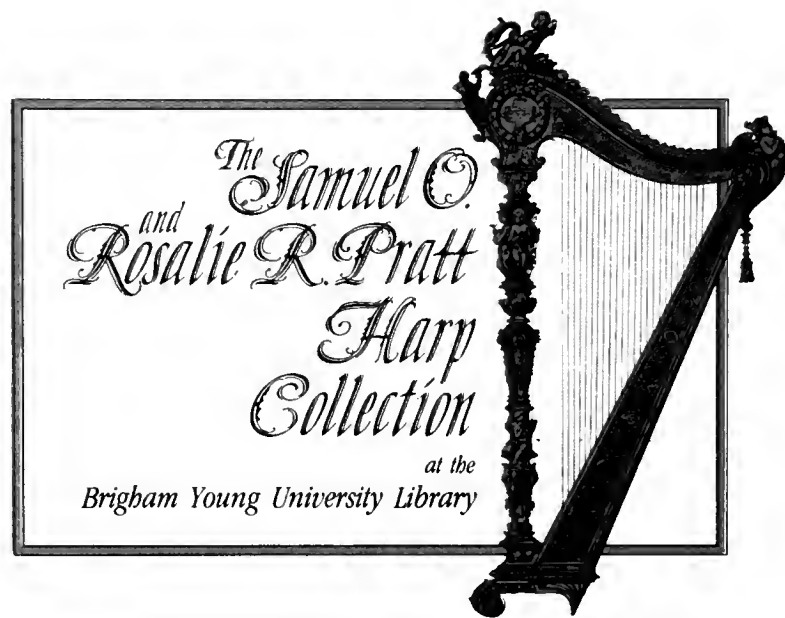


MT
542
.R63
F57
1912



*Gift of
Jack Nebergall*

MT
542
.R63
F57
1912

FIRST LESSONS FOR THE HARP

COMPRISING A SERIES OF GRADED
TECHNICAL EXERCISES AND MELODIOUS STUDIES
ACCORDING TO THE FAMOUS
HASSELMANS METHOD



*"Love took up the harp of Life,
And smote on all the chords with might."*

BY
GERTRUDE INA ROBINSON

PRICE \$2.50
NET B-C

CARL FISCHER ~~SOOPER~~ ~~SQUARE~~ NEW YORK
BOSTON 380 BOYLSTON ST. CHICAGO L. B. MAIROU & CO.

92

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

<http://www.archive.org/details/firstlessonforha00robi>



GERTRUDE INA ROBINSON
SOLO HAPIST
MADISON SQUARE PRESBYTERIAN CHURCH
NEW YORK CITY
Teacher of the famous method of the late
ALPHONSE HASSELMANS
at the
Conservatory of Paris
France



Preface.

The author, in her experience as a teacher, has felt the need of a concise and attractive book for beginners on the double action harp. Much of merit has been given to the harp world for the more advanced student; but to the novice at the instrument, there is very little that is not tedious and severe.

The plan of this work is to give a variety to each lesson, and in so far as possible to make it melodious and interesting, while giving the principles of the technique in their essential forms.

This method for the double action harp is also applicable to the small harp taught in the key of C flat. There are a few places that the text runs an octave too high for the small harp, but in these cases it can always be played an octave lower and within the range of the small harp. The author is very favorable to the use of these harps in the kindergarten, as preparatory for the concert harp later.

Attention is called to the fact, that the correct position at the harp is most natural. For one of medium height, a chair nineteen inches high should be used. The harp should recline very lightly between the knees, and without resting on the shoulder, or feeling any weight of the instrument; which is so constructed as to balance at the angle at which it is played. Tipped slightly toward the player, it is easily controlled by the slightest touch of the knee. Reach out for the strings as you would for a book that was handed to you, with the elbows in a straight line with the hand.

Place the fingers on the strings with the thumb pointing up, and the second third and fourth fingers each on a string, and pointing toward the sounding board; then play the fingers, bringing each into the hand as you play, as if you were closing the hand. This gives a firm grasp on the strings and will develop a positive and smooth touch.

Having given sufficient cuts to illustrate this method, and with each exercise carefully fingered, it is hoped that to the earnest pupil, it will become in a large sense a self-teacher, and aid the novice to acquire the fundamental principles of this most fascinating instrument.

The Author.

MUSICAL NOTATION.

Musical sounds are represented upon paper by signs called *notes* which are written upon five lines and the spaces between them. These lines and spaces are called the *staff* or *stave*:



When notes are written above or below the staff, leger or added lines are used:



The notes are named from the letters of the alphabet: *A, B, C, D, E, F, G*. A sign called a *clef* is placed at the beginning of the staff and determines the name and position of the notes. Two clefs are in general use; the treble or *G* clef, and the bass or *F* clef. The *G* clef is placed on the second line of the staff: - - - - thus:

and fixes the names of all the notes above and below it:

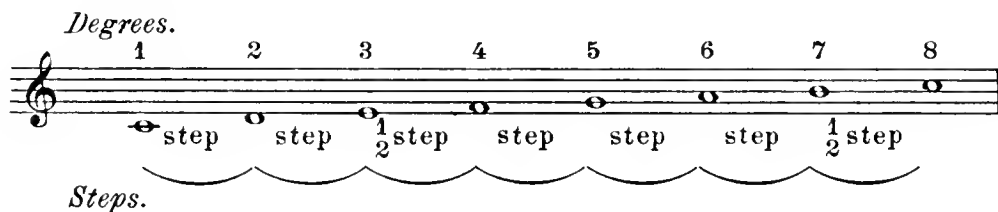


The *F* clef is placed upon the fourth line of the staff,



SCALES.

The diatonic major scale consists of seven tones, or degrees, and the eighth or octave from the first degree. These succeed each other by steps and half steps as follows:

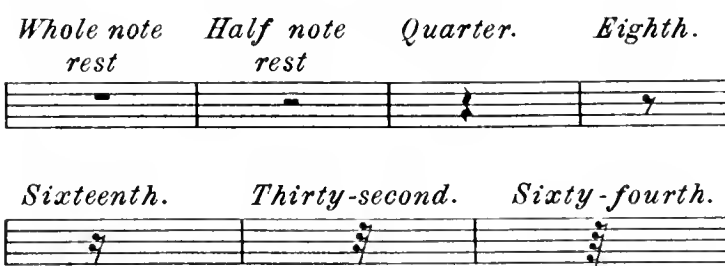


FORM AND VALUE OF NOTES AND RESTS.

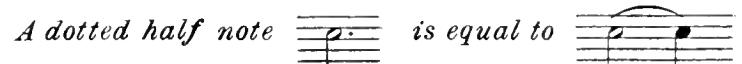
The value, or duration, of notes and rests is expressed by their different forms. The following table shows the comparative value of the notes.



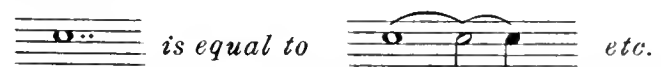
Each note has a corresponding rest as follows:



A dot after a note increases the value of the note by one half, thus:



A second dot following a note increases the value of the note by one half the value of the first dot, thus:



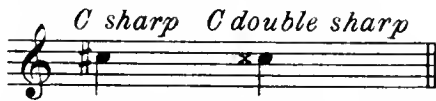
Dots after rests follow the same rule as those after notes.

CHROMATIC ALTERATIONS BY SHARPS, FLATS AND NATURALS.

The \sharp (sharp) placed before a note raises it a chromatic half-step, as C to C sharp:



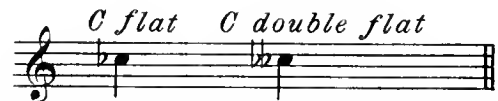
The \natural (natural) restores a note which has been changed by the flat or sharp to its original position. The \times (double sharp) raises a note which is already sharp another half-step:



The \flat (flat) placed before a note lowers it a chromatic half-step, as C to C flat:



The $\flat\flat$ (double flat) lowers a flatted note another half-step:



The $\sharp\sharp$ and $\flat\flat$ restore the note which has been raised by the \times or lowered by the $\flat\flat$ back to the original sharp or flat note. Sharps or flats placed at the beginning (Signature) of a piece affect all the notes upon which they are placed during the piece, unless they are contradicted by *accidental* flats, sharps, or naturals, and these only have effect in the measure where they occur.

DIFFERENT ORDERS OF TIME.

Time may be either *common* or *triple*, and is indicated at the beginning. The time signature shows how many notes of a certain kind there are in a measure. *Common* (or *duple*) *time* is indicated as follows: etc. *Triple time* is indicated by: etc.

The *lower* figure shows the *kind* of note, and the upper one the *number* of that kind in a measure; $\frac{3}{8}$ signifies that there are three eighth notes in a measure. *Compound triple time* is a contraction of two or more simple-triple measures into one, as, $\frac{6}{4}$ instead of $\frac{3}{4}$; $\frac{9}{8}$ instead of $\frac{3}{8}$, etc.

When a strain is played twice, two or more dots are placed by the side of the double-bar:

Double bar. Single bar

Double bar with repetition of the following strain.

Double bar with repetition of the preceding strain.

Double bar with repetition of both strains.

Sometimes the word "bis" is written over the measures to be repeated.

VARIOUS OTHER SIGNS.

\frown A *bind* or *tie* connects two or more notes of the same name.

\frown A *pause*, which lengthens at will the duration of a note or rest.

\lessgtr A *crescendo*, or gradual increase of tone.

\gtrless A *decrescendo*, or gradual decrease of tone.

$\langle \rangle$ A *swell* an increase and then a decrease of tone.

> - Indicate that a marked accent is to be given to the note or chord over which it is placed.

The abbreviations *vf*, *sf*, *fz*, *sfz*, *fp*, *rfz* etc. are also used for the same purpose.

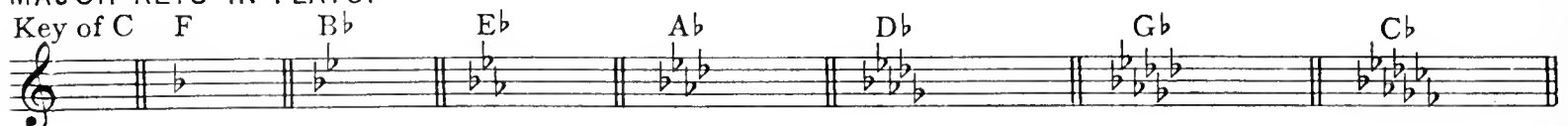
\S *Dal segno* (the sign), means to return to a similar sign.

SIGNATURES OF MAJOR SCALES.

MAJOR KEYS IN SHARPS.

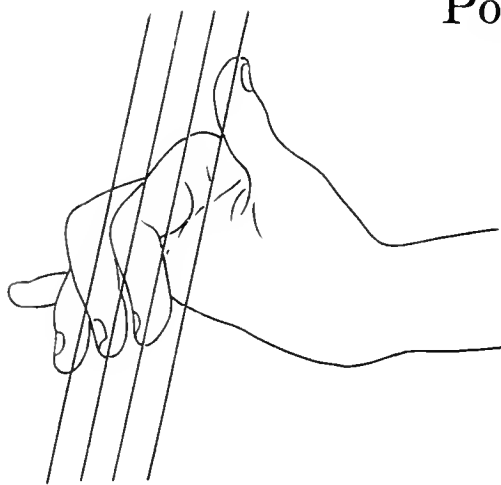


MAJOR KEYS IN FLATS.

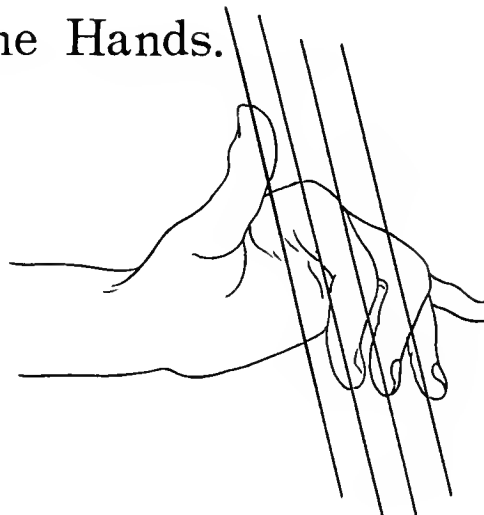


First Lessons for the Harp.

Position of the Hands.



Position of right hand.



Position of left hand.

The fingering is marked according to the German method, the thumb being marked 1 and the other fingers in their order, 2-3-4, to the little finger, which is never used on the harp.

The natural key of the double action harp is C \flat . All pedals must be in upper notch.

Lento. (very slowly)

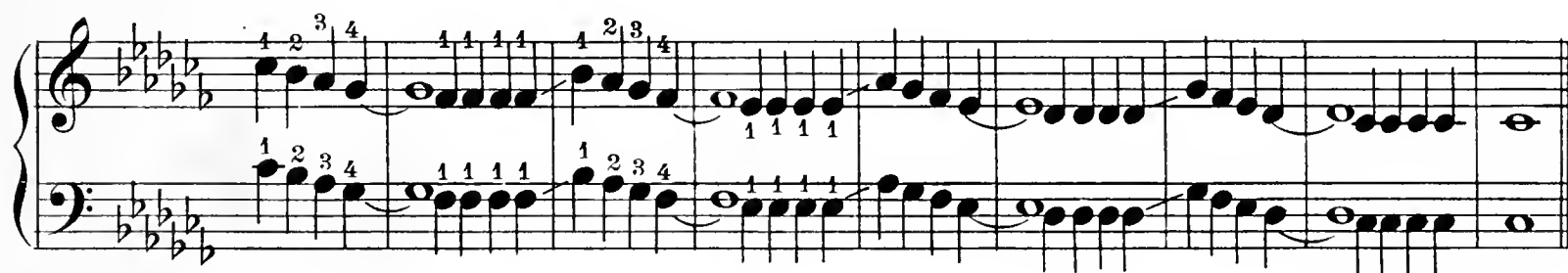
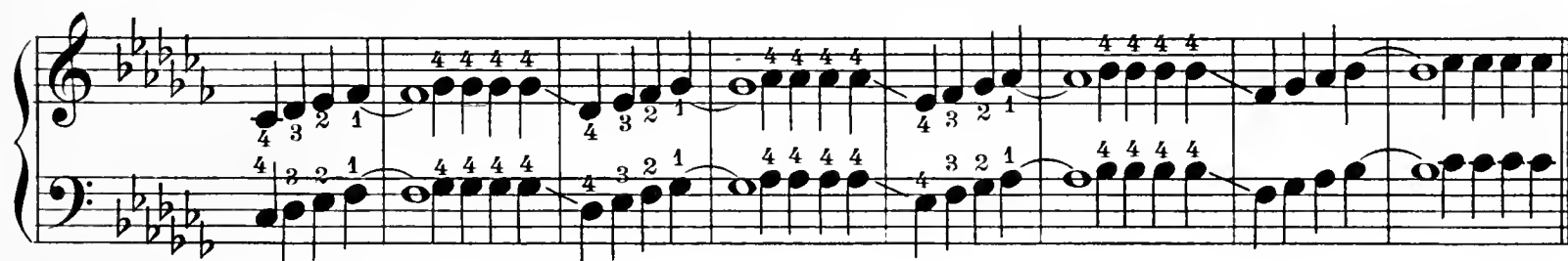
Place all fingers on strings.

Hold all fingers in position on strings while playing each in turn.

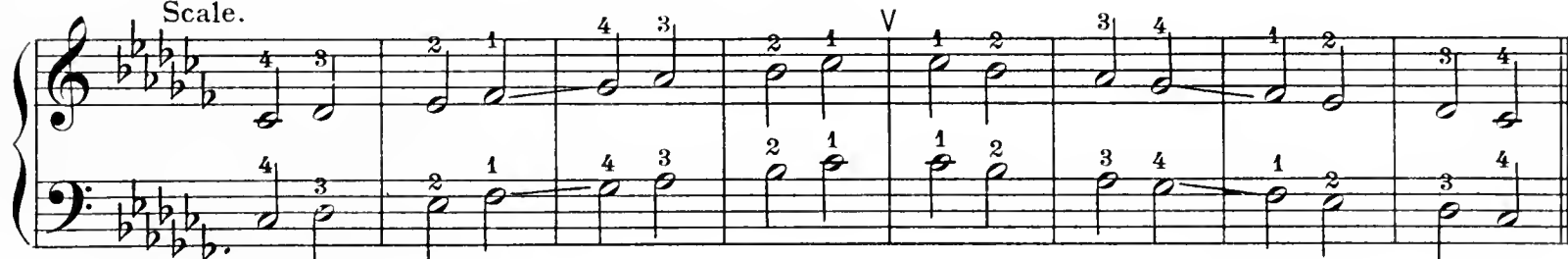


Leave each finger off after playing note but prepare next note.

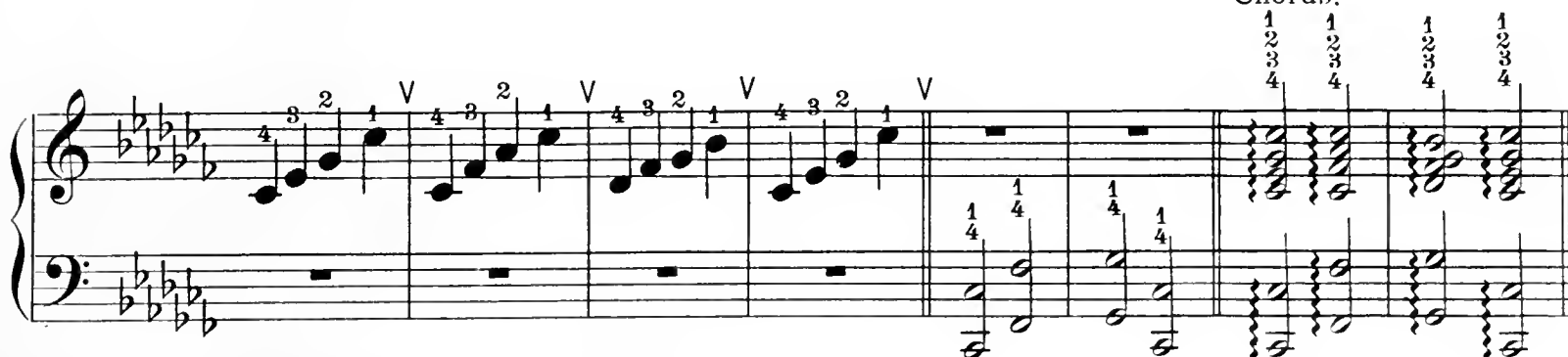
— This mark means prepare fingers. Play each hand separately, then together.



V This mark means all fingers off the strings.
Scale.



Chords.



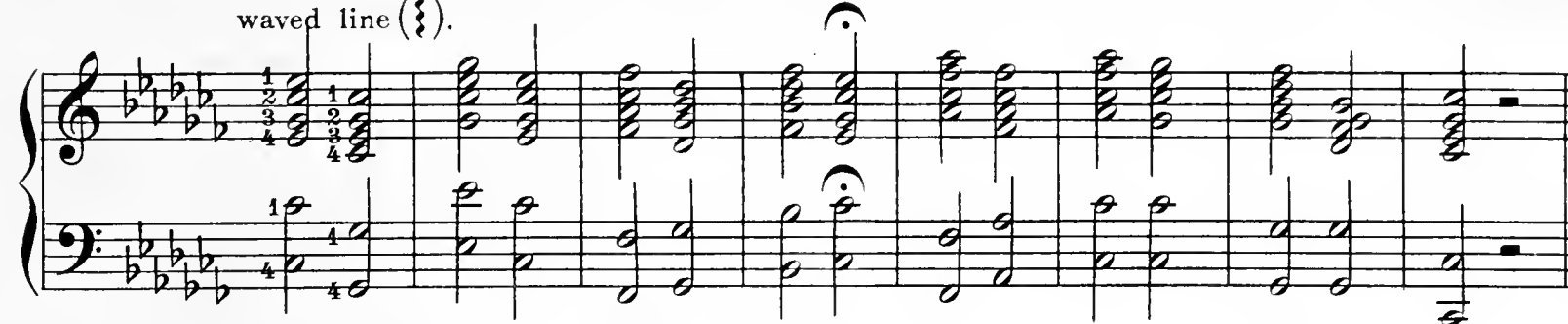
Study of Scale in two Octaves.

Andante. (*Slowly.*)

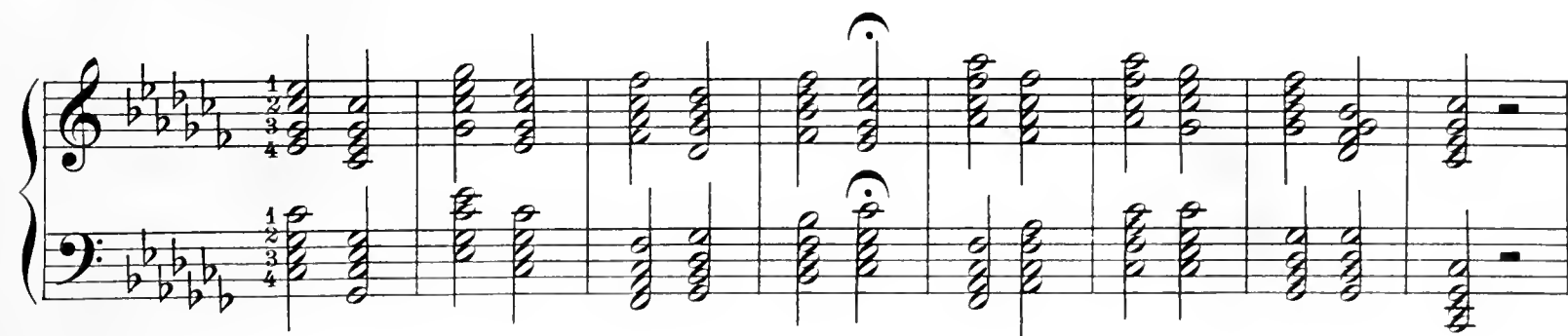
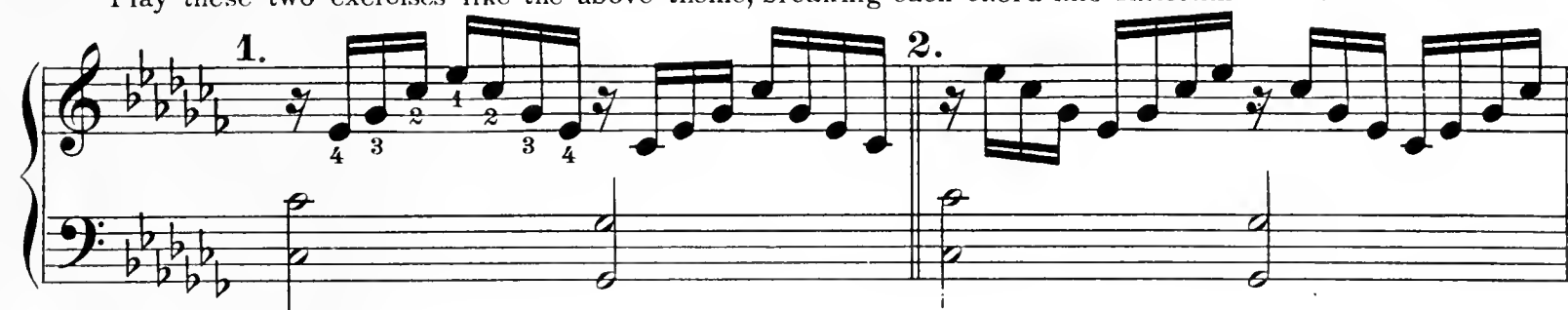
This musical score is for a piano exercise titled "Study of Scale in two Octaves" in B-flat major (three flats). It is marked "Andante. (Slowly.)". The piece is written for piano in a single system with two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is Andante, and the instruction is to play slowly. The score consists of six systems of music. The first system shows the beginning of the scale, with fingerings indicated by numbers 1-4 above and below the notes. The second system continues the scale, featuring a trill (V) in the right hand. The third system continues the scale, with a trill (V) in the right hand. The fourth system continues the scale, with a trill (V) in the right hand. The fifth system continues the scale, with a trill (V) in the right hand. The sixth system concludes the scale, with a trill (V) in the right hand. The score is written in a single system with two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is Andante, and the instruction is to play slowly. The score consists of six systems of music. The first system shows the beginning of the scale, with fingerings indicated by numbers 1-4 above and below the notes. The second system continues the scale, featuring a trill (V) in the right hand. The third system continues the scale, with a trill (V) in the right hand. The fourth system continues the scale, with a trill (V) in the right hand. The fifth system continues the scale, with a trill (V) in the right hand. The sixth system concludes the scale, with a trill (V) in the right hand.



THEME. It is understood that all chords in whole, half and quarter notes are rolled, as indicated by waved line ({}).



Play these two exercises like the above theme, breaking each chord into sixteenth notes.



Three Finger Study.

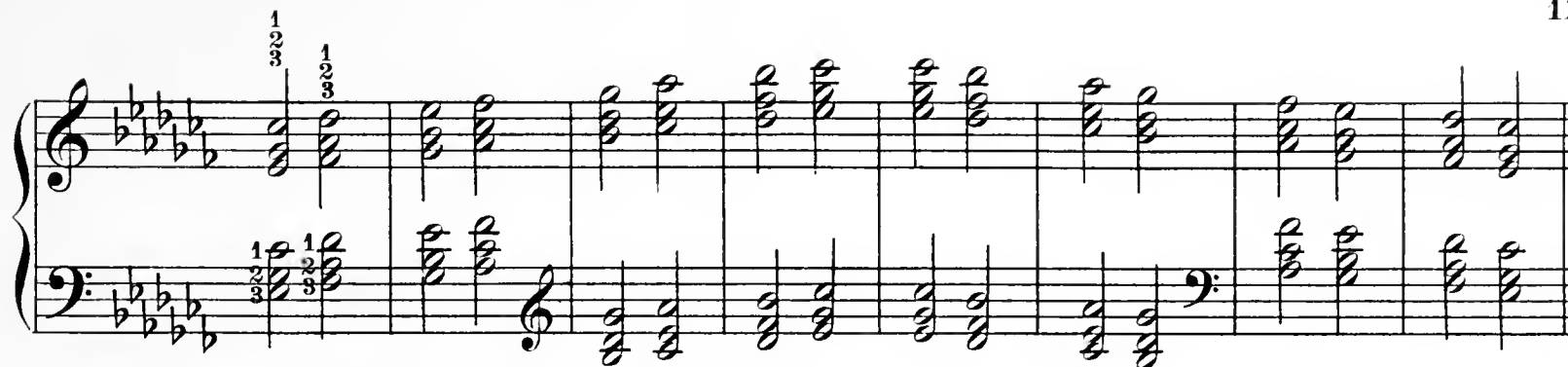
Andantino. (A little quicker than andante.)

1.

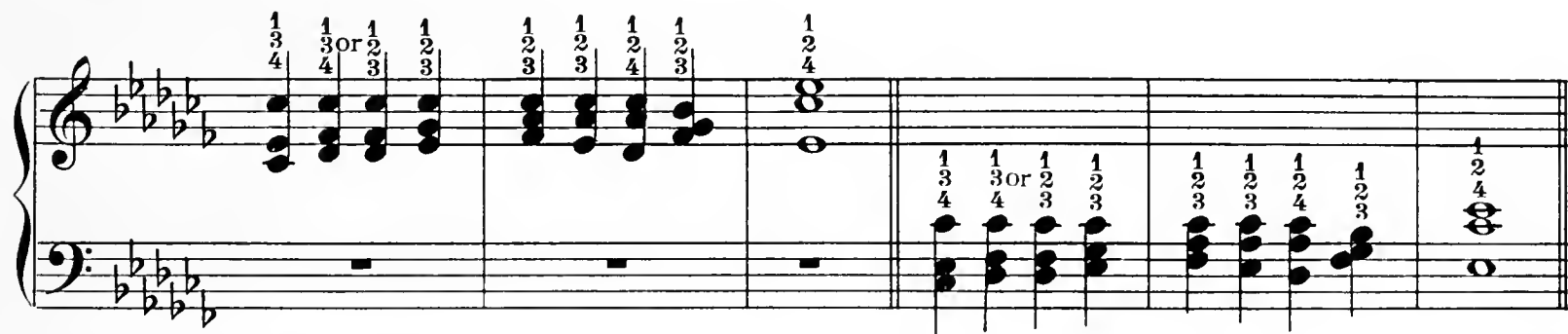
Play each of these like number one, ascending and descending the scale.

2. 3. 4. 5.

Chords with three fingers.



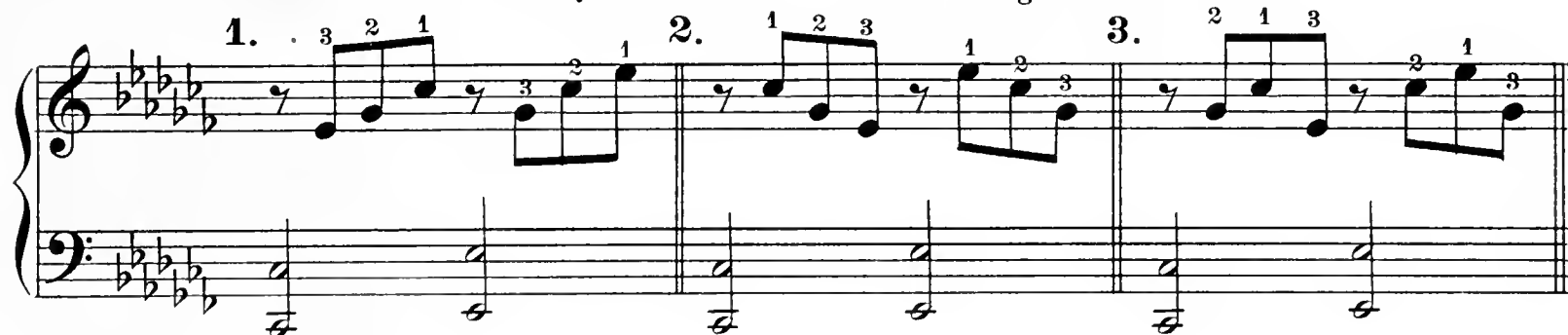
Fingering of different intervals.



THEME. With varied forms of breaking chords.

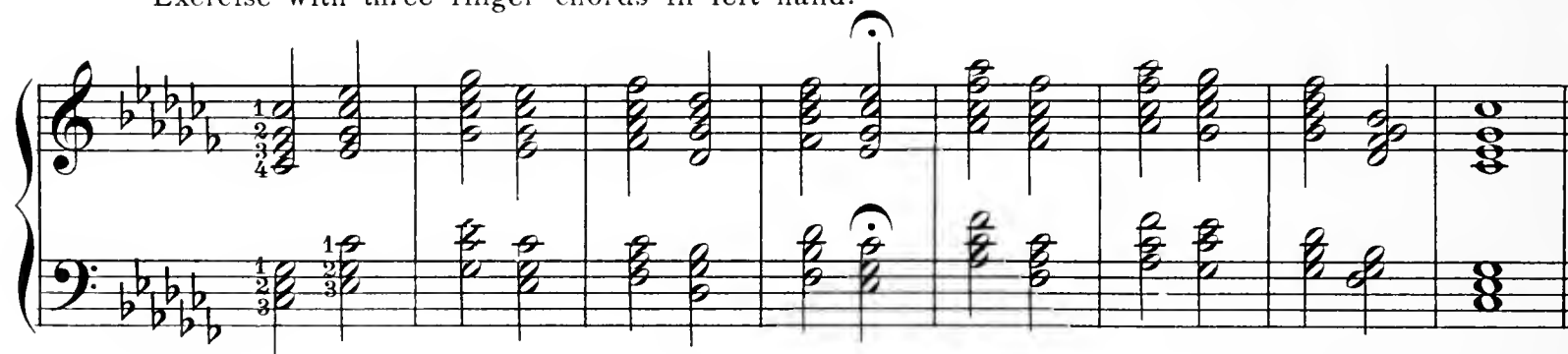


VARIATIONS. Carry each of these exercises through the above theme.





Exercise with three finger chords in left hand.



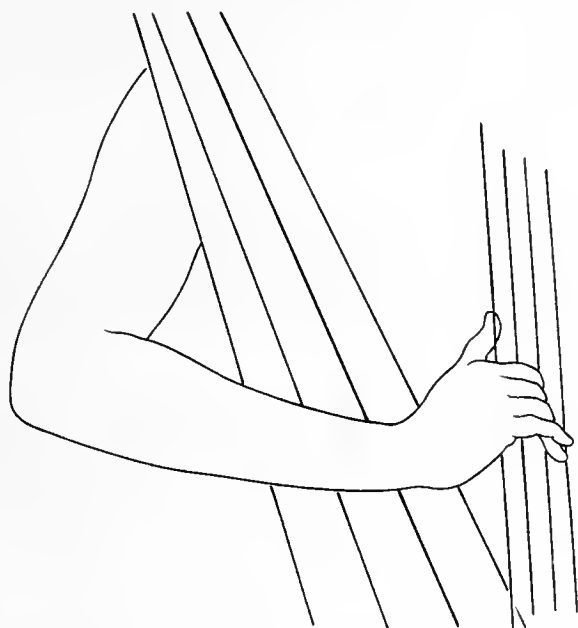
VARIATION.



Arpeggio Study.

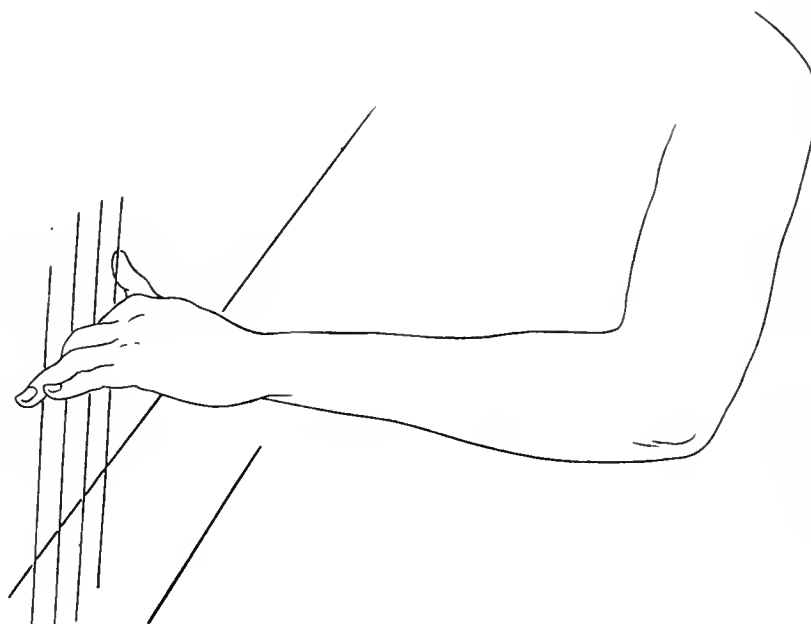
Position of the right arm.

The elbow must be at right angle with the strings, and the wrist slightly toward the strings.



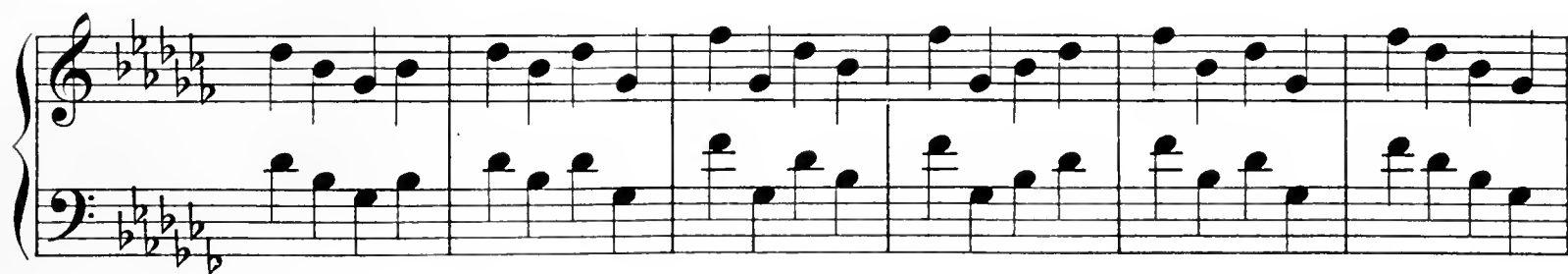
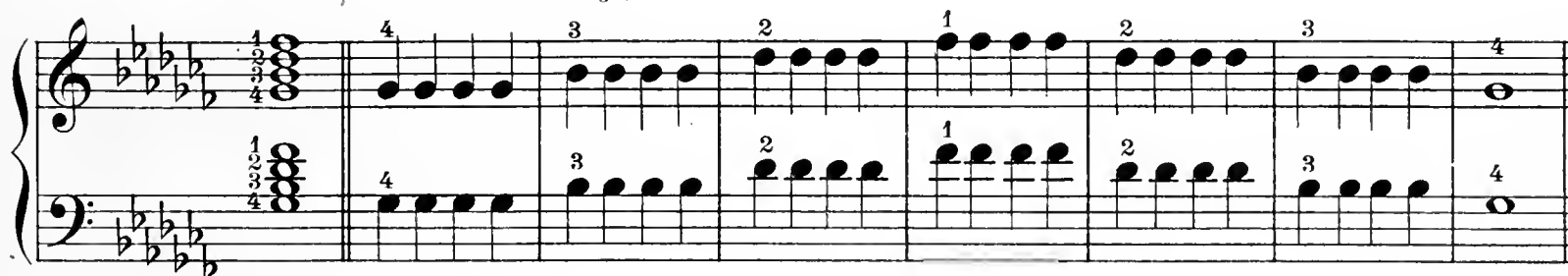
Position of the left arm.

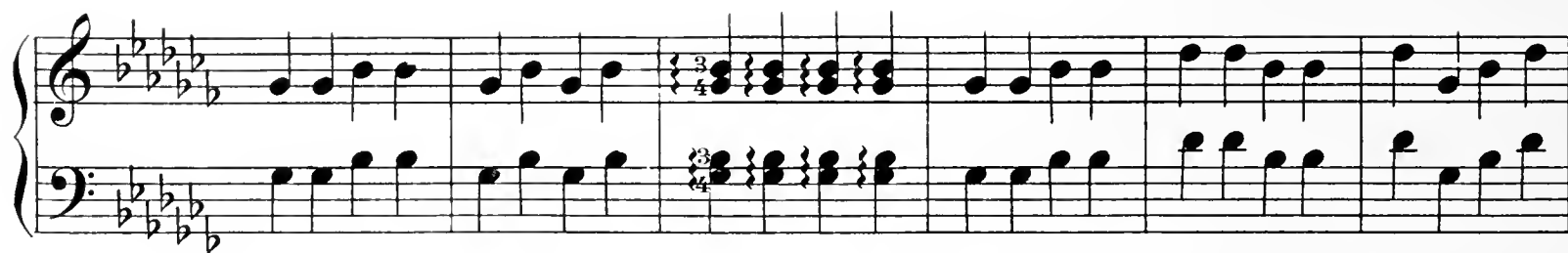
The elbow must be at right angle with the strings, and the wrist straight.



Hold all fingers in position on the strings except the one being used.

Moderato. (*moderately.*)

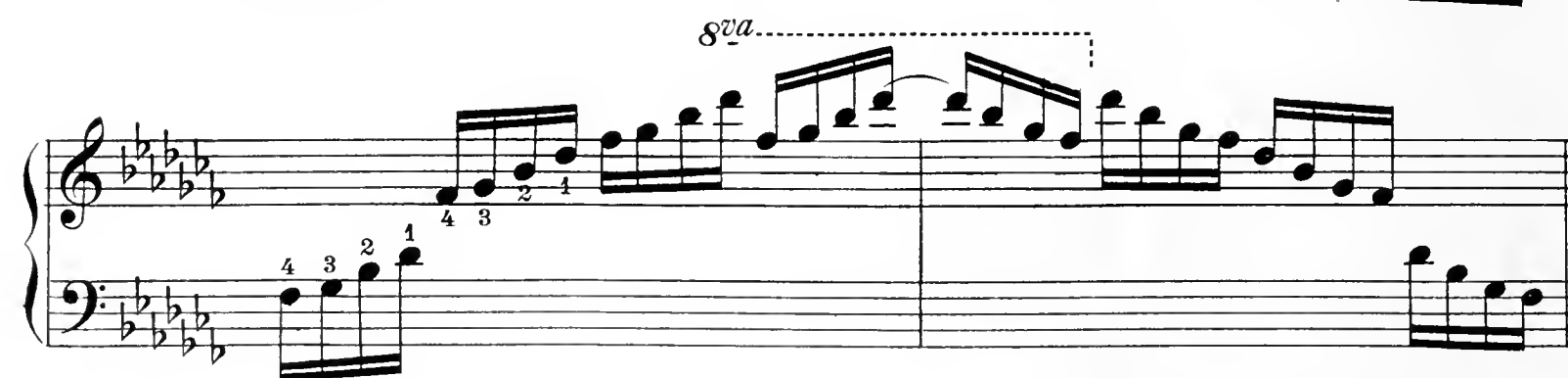
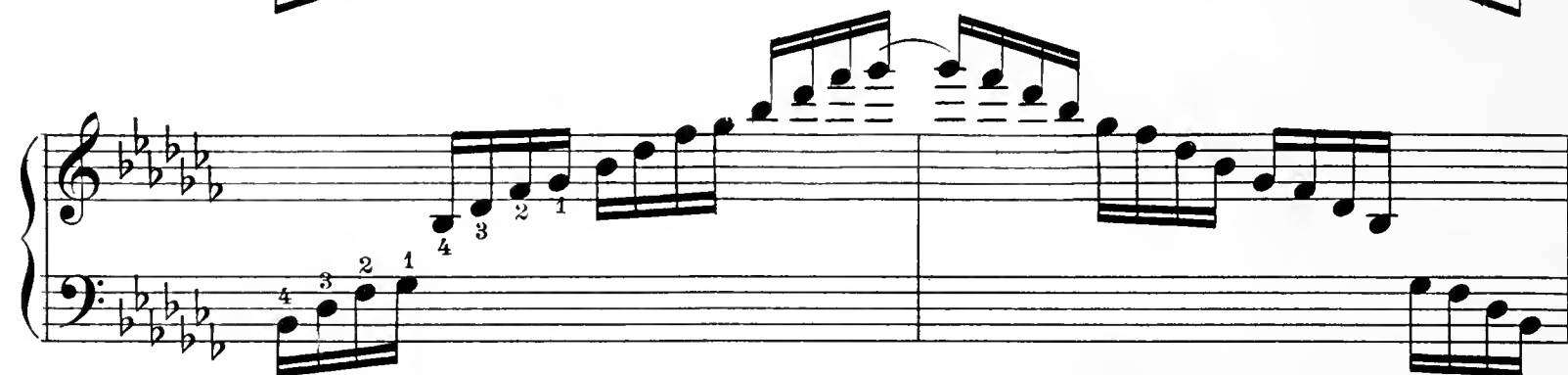




R.H. (Right hand)

L.H. (Left hand)

Arpeggio fingering.



Three systems of piano music in G major (one sharp). The first system shows a melodic line in the right hand with slurs and accents, and a supporting arpeggiated bass line in the left hand. The second and third systems continue this pattern with more complex arpeggiated textures and melodic development. The key signature is G major, indicated by one sharp (F#).

Chords in different positions of fingering.

Two systems of piano music in G major, focusing on chord positions and fingerings. The first system includes numerical fingering guides (1, 2, 3, 4) for several chords in both hands. The second system shows further chord progressions and textures, including some chords with multiple ledger lines in the bass. The key signature remains G major (one sharp).

Four Finger Study.

Allegro. (*Lively.*)

1. 4 3 2 1 4 3 2 1

V 1 2 3 4 1 2 3 4

V 1 2 3 4 1 2 3 4

Play each of these like number one, ascending and descending the scale.

2. 4 3 2 1 4 3 2 1 3. 1 3 2 4 2 3 4 4. 4 3 4 3 2 1 2 1 5. 4 2 1 2 4 3 2

Play the three following exercises descending the scale also.
 Skipping a string between first and second fingers.

4 3 2 1 4 3 2 1

Skipping a string between second and third fingers.

4 3 2 1 4 3 2 1

Skipping a string between third and fourth fingers.

4 3 2 1 3 2 1

Arpeggios, four octaves.

The musical score consists of six systems of piano music. The first two systems are dedicated to four-octave arpeggios in both the right and left hands, with fingerings 1-2-3-4 and 4-3-2-1 indicated. The third system introduces a sequence of chords and arpeggios, with the right hand playing octaves (marked '8') and the left hand playing chords. The fourth system continues this sequence, with the right hand playing octaves and the left hand playing chords. The fifth system shows the right hand playing octaves and the left hand playing chords, with a 'V' marking above the right hand. The sixth system shows the right hand playing octaves and the left hand playing chords, with a 'V' marking above the right hand. The key signature is B-flat major (two flats).

Placing hands one above the other.
 Largo. (*Slow and distinct.*)

Three systems of piano music for a Largo exercise. Each system consists of a grand staff (treble and bass clef). The first system includes labels 'R.H.', 'L.H.', and '8va-' indicating right hand, left hand, and octave markings. The music features chords and single notes, with the left hand often playing octaves marked '8va-'. The second and third systems continue the exercise with similar notation.

Glissando Study.

LEGATO (Sliding of the fingers smoothly.)

¹ This mark means to slide the thumb from one note to the next.

A system of piano music for a Glissando Study. It consists of a grand staff. The right hand has a series of slurs with fingerings 1 1 2 3 4 and 1 1 2 3 4, indicating a glissando effect. The left hand has a series of slurs with fingerings 1 1 2 3 4 and 1 1 2 3 4, also indicating a glissando effect.

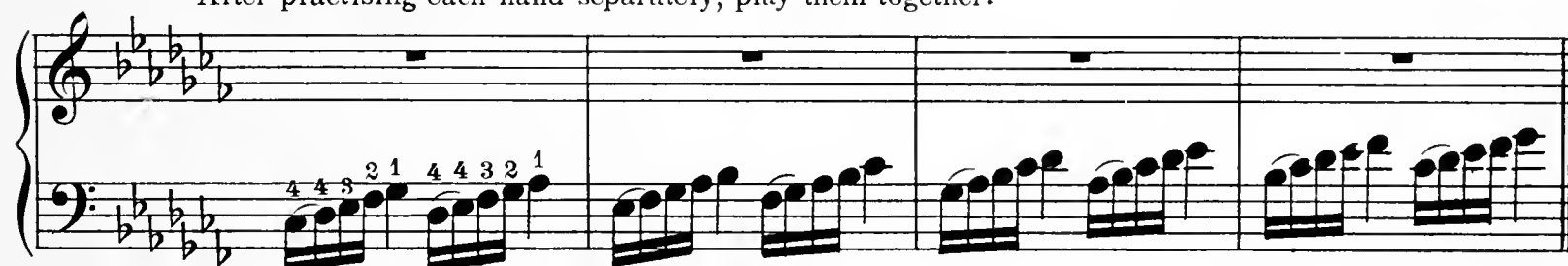
After practising each hand separately, play them together.

A system of piano music for a Glissando Study, showing the hands playing together. It consists of a grand staff. The right hand has a series of slurs with fingerings 1 1 2 3 4 and 1 1 2 3 4, indicating a glissando effect. The left hand has a series of slurs with fingerings 1 1 2 3 4 and 1 1 2 3 4, also indicating a glissando effect.

$\overset{4}{\curvearrowright} \overset{4}{\curvearrowright}$ This mark means, draw the fourth finger from one note to the next.



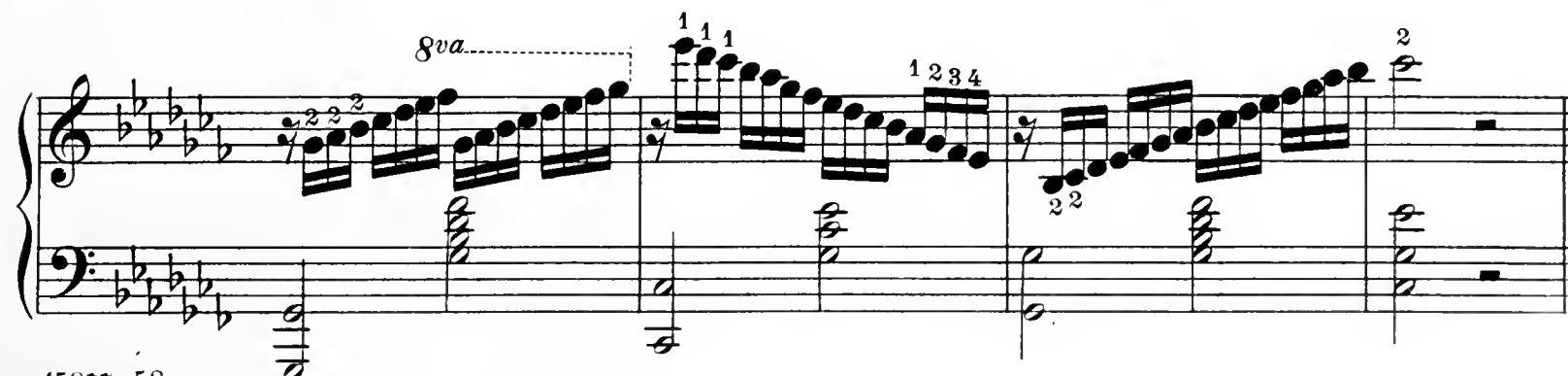
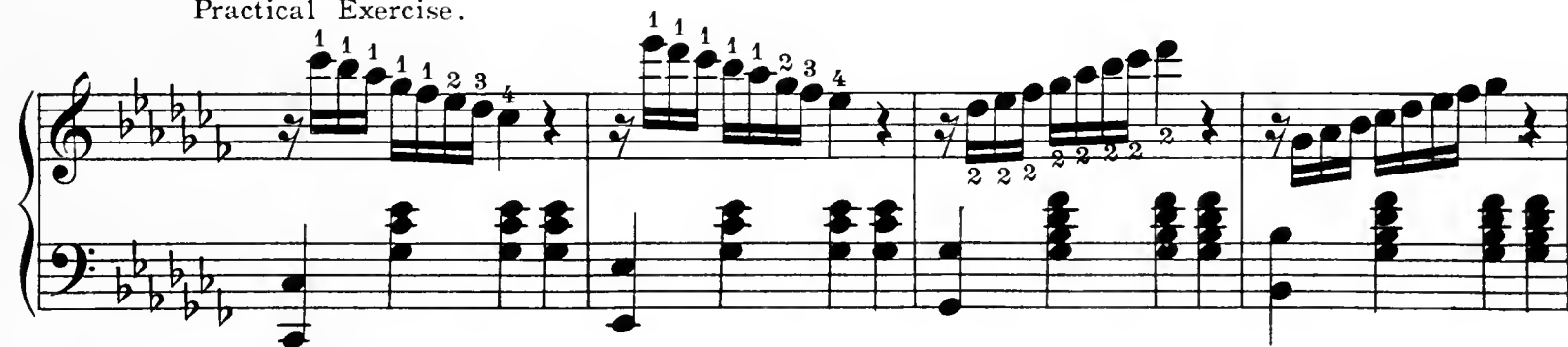
After practising each hand separately, play them together.



Drawing fingers in opposite directions.



Practical Exercise.



Right hand.

Right hand.

The musical score for the right hand is written on a grand staff with a treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of several measures of eighth and sixteenth notes, with some measures containing triplets. Fingering numbers 1 and 2 are indicated above certain notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece includes a chorus and a bridge. The melody is characterized by a series of eighth notes and quarter notes, often beamed together. The bass line provides a steady accompaniment with eighth and quarter notes. The score is written in a standard musical notation style with a grand staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff has a key signature of three flats and a common time signature. The accompaniment is written in a simple, folk-like style. The score includes a title 'The Rose Tree' and a subtitle 'A Song of the Olden Time'.

Left hand.

Left hand.

2 2 1 1

2 2 2

[illegible]

Study of Glissando

21

Applied to Thirds, Sixths and Octaves.

The first system of musical notation consists of a grand staff (treble and bass clefs) in a key signature of three flats (B-flat, E-flat, A-flat). The treble staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The bass staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The system concludes with a final measure in the bass staff containing a whole rest.

The second system of musical notation continues the piece. The treble staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The bass staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The system concludes with a final measure in the bass staff containing a whole rest.

The third system of musical notation continues the piece. The treble staff begins with a whole rest, followed by a series of eighth-note chords. The bass staff begins with a whole rest, followed by a series of eighth-note chords. The system concludes with a final measure in the bass staff containing a whole rest.

The fourth system of musical notation continues the piece. The treble staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The bass staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The system concludes with a final measure in the bass staff containing a whole rest.

Exercise in drawing thumb one octave.

The fifth system of musical notation is an exercise in drawing the thumb one octave. The treble staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The bass staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The system concludes with a final measure in the bass staff containing a whole rest.

The sixth system of musical notation continues the exercise. The treble staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The bass staff begins with a whole rest, followed by a series of eighth-note chords. Above the first four chords are fingerings: 1 2, 1 3, 1 4, and 1 2. The system concludes with a final measure in the bass staff containing a whole rest.

Exercise in drawing second and third fingers.

The image displays two systems of musical notation for a piano exercise. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The exercise is titled "Exercise in drawing second and third fingers." and is marked with a piano (p) dynamic. The notation features complex chordal textures in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady accompaniment of quarter and eighth notes. The first system includes fingerings (2, 3, 2, 3, 2) above the right hand's notes. The second system continues the exercise with similar harmonic structures.

THEME.

Andante amabile. (*Affectionately.*)

The image displays four systems of musical notation for a piano piece, likely Chopin's Nocturne in E-flat major, Op. 10, No. 3. Each system consists of a grand staff with a treble and bass clef. The music is written in E-flat major, indicated by three flats (B-flat, E-flat, A-flat) in the key signature. The notation includes various chords, arpeggios, and melodic lines. Fingering numbers (1-4) are placed above notes to indicate fingerings. There are also articulation marks, such as slurs and accents, throughout the piece. The overall style is characteristic of 19th-century piano music.

Two systems of musical notation for guitar. The first system shows a treble staff with a sequence of chords and a bass staff with single notes. The second system includes a *loco* section indicated by a dashed line and the word *loco* above the staff, showing a more complex chordal sequence.

Lay 2-3-4 fingers flat on strings and draw them over.

A system of musical notation for guitar showing a sequence of chords in the treble staff and single notes in the bass staff, illustrating the technique of drawing fingers over strings.

Exercise in connected fifth and sixth.

Cantabile. (In a singing manner.)

Two systems of musical notation for guitar. The first system shows a treble staff with a sequence of chords and a bass staff with single notes. The second system shows a more complex sequence of chords in the treble staff and single notes in the bass staff, illustrating the exercise in connected fifth and sixth.

Octave Study.

Keep second and third fingers well in the hand.

First system of the Octave Study. The first staff (Treble clef) contains a series of eighth notes ascending and then descending, with a 1/4 time signature. The second staff (Bass clef) contains a series of eighth notes ascending and then descending, with some measures containing whole notes. The key signature is G major (one sharp).

Slide the thumb from one string to the next.

Second system of the Octave Study. The first staff (Treble clef) contains a series of eighth notes ascending and then descending, with a 7/8 time signature. The second staff (Bass clef) contains a series of eighth notes ascending and then descending, with a 7/8 time signature. The key signature is G major (one sharp).

Accord Study.

Fingering of intervals of third with octave.

Two staves of music in G major (one sharp). The right hand plays a sequence of chords, each consisting of a third and an octave. The left hand plays a single note, an octave below the first note of the right-hand chords. Fingering numbers (1-4) are indicated above the notes.

Fingering of different intervals with octave.

Two staves of music in G major. The right hand (R.H.) and left hand (L.H.) play different intervals with octaves. Fingering numbers (1-4) are indicated above the notes.

THEME and VARIATION.

Sostenuto. (*In a sustained manner.*)

Two staves of music in G major. The right hand plays a sequence of chords, each consisting of a third and an octave. The left hand plays a single note, an octave below the first note of the right-hand chords. Fingering numbers (1-4) are indicated above the notes.

Carry each of these through the above theme.

VAR. 1.

Two staves of music in G major. The right hand plays a sequence of chords, each consisting of a third and an octave. The left hand plays a single note, an octave below the first note of the right-hand chords. Fingering numbers (1-4) are indicated above the notes.

All tones even. No accent.

The musical score is written for piano on a grand staff. The right hand is in treble clef and the left hand is in bass clef. The key signature is E-flat major (three flats). The exercise consists of a continuous sequence of arpeggiated chords. The right hand starts with a treble clef and the left hand with a bass clef. The exercise is composed of eighth-note arpeggios, with some measures containing sixteenth-note patterns. Fingerings are indicated by numbers 1-4. A dashed line with an '8' indicates an octave shift in the right hand. The piece ends with a repeat sign and a final measure.

Accent on the first finger.

Accent on the fourth finger.

A musical score for a piano piece titled 'The Song of the Lark'. The score is written for two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with accents on the fourth finger. The piece concludes with a final chord in the treble staff.

Accent on the third finger.

Accent on the second finger.

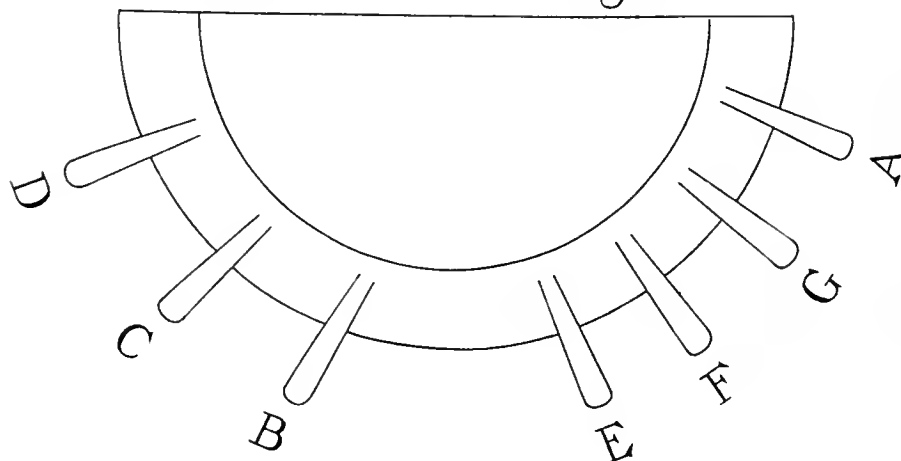
15877-58

Pedal Study.

(MODULATION OF KEYS.)

Position of Pedals.

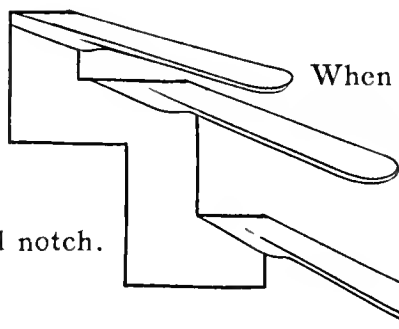
Left *Right*



Upper position.

First notch.

Second notch.



When the pedal is up, the string is open and the tone is flat.

When the pedal is in the first notch the tone is natural.

When the pedal is in the second notch the tone is sharp.

Modulation from the key of $C\flat$ through the flat keys to the key of C

Key of $C\flat$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{2}{3}$ into key of $G\flat$ into key of

Fix $F\sharp$ Fix $C\sharp$

$D\flat$ into key of $A\flat$ into key of

Fix $G\sharp$ Fix $D\sharp$

$E\flat$ into key of $B\flat$ into key of

Fix $A\flat$ Fix $E\flat$

F into key of C

Fix $B\flat$

Modulation from the key of C through the sharp keys to the key of $C\sharp$.

key of C into key of G into key of

Fix $F\sharp$ Fix $C\sharp$

D into key of A into key of

Fix $G\sharp$ Fix $D\sharp$

E into key of B into key of

Fix $A\sharp$ Fix $E\sharp$

F# into key of C#

Fix B#

Keys on the same letter have pedals in same position, but one notch lower when corresponding key is a half tone higher.

All pedals up.

All pedals in first notch.

All pedals in second notch.

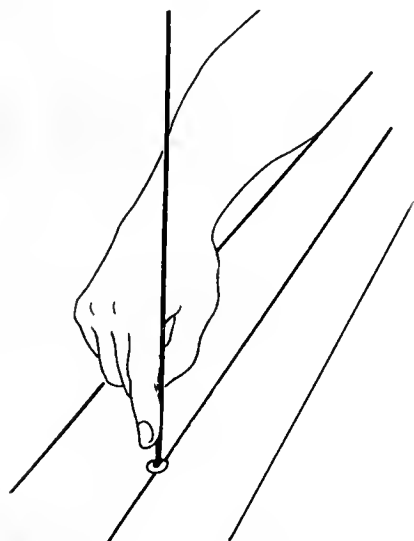
Study of Pres de la Table.

In the following studies there will be an exercise in each of the major keys with a theme in which this special form of technique, demonstrated in the exercise, is used in its practical application.

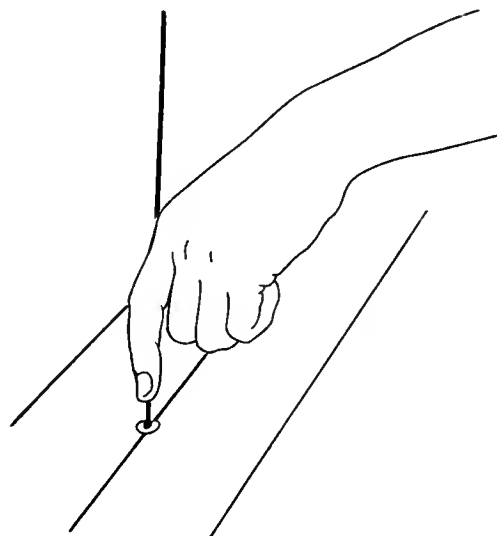
Près de la Table means to play the note at the end of the string nearest the sounding board, with the end of the second finger where single notes are used, and with the second and third fingers where two notes are used together.

The tension of the string is greater here, and considerable strength should be used.

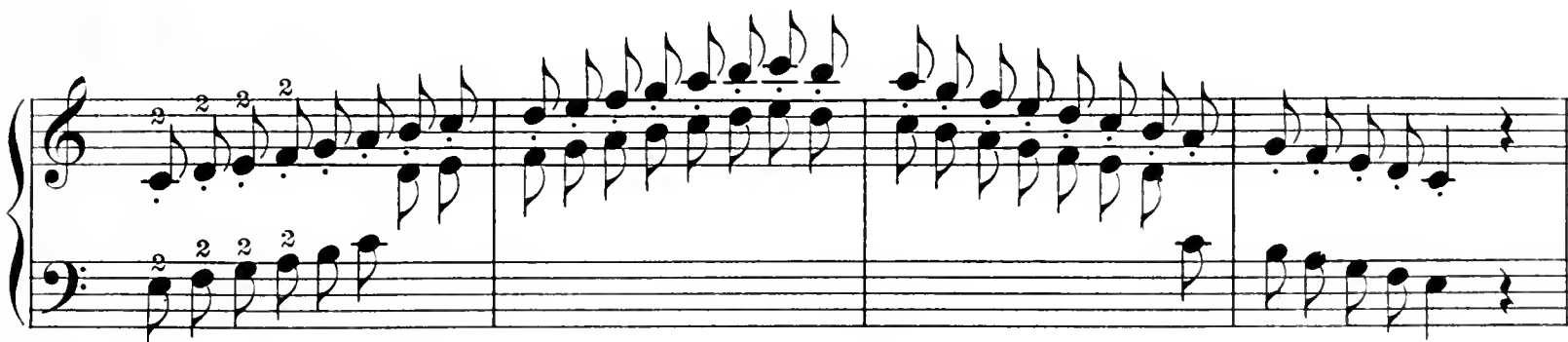
Position of right hand.



Position of left hand.



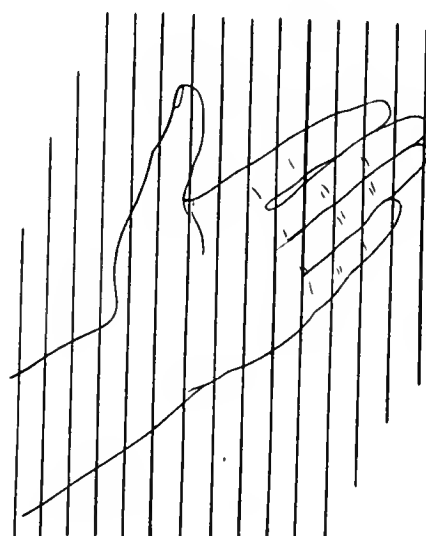
Key of C major





Étouffé Study.

Étouffé position.



♠ or ▼ Étouffé sign over or under notes means to stifle or smother them with the palm of the hand after playing. > Sign means to play chord sharply together.

Staccato sign • means dainty short tone and often played En table (at the sounding board.) Chords marked thus ♠ are struck with the flat hand after being played.



R.H. en table.

Deciso. (*Decisively.*)

Study in Legato Touch and Crossing Hands.

Play in the middle of the strings and move the hand directly from one chord to the next.
Key of F major.

R.H. exercise. *L.H. exercise.*

Exercise in crossing the hands.

L.H. *R.H.* *L.H.*

MELODY

Con moto. (With motion.)

Press right hand toward the left side and play very smoothly.

pp *Bb* *pp*

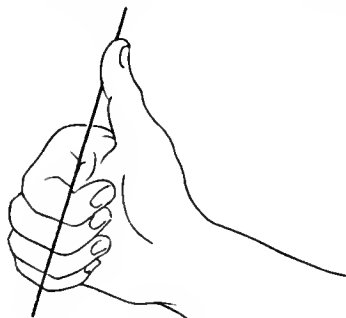
L.H. *L.H.* *L.H.*

mf *R.H.* *cresc.* *f* *rit.* *2*

p *dim.* *pp* *rit.*

Harmonic Study

35



Harmonic position of right hand.

○ Harmonic sign over or under the note.

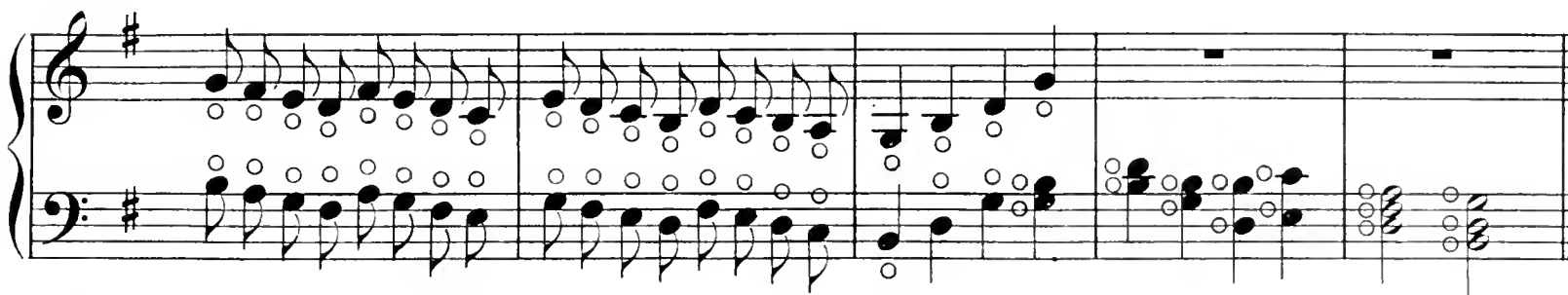
The harmonic in the R.H. is made by closing the hand and placing the string between the first and second joints of the second finger, pressing it firmly while the thumb plays the note.

Key of G major.



Harmonic position of left hand.

The harmonic in the L. H. is made by pressing the string firmly with the side of the hand, while playing the string, and turning the hand from you as you play the note.



The Bells of Shandon.

Rev. FRANCIS MAHONY.

Study of Arpeggios and Synonyms

In playing arpeggios be careful to place the fingers from one note to the next, having the following note prepared before the first is played.

When the same tone is produced on different strings it is called a synonym.

Where notes are repeated, as in the following exercise, for instance, B \flat is played twice in succession, set the A \sharp pedal, and play the second B \flat on the A string.

Key of B \flat major.

THEME. with Arpeggio accompaniment and the synonyms used.
Legato.

Legato.

Example 10

Musical score for the "a tempo" section, measures 1-10. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo marking "a tempo" is written above the first measure. The music consists of a series of chords and single notes, with a prominent bass line in the left hand.

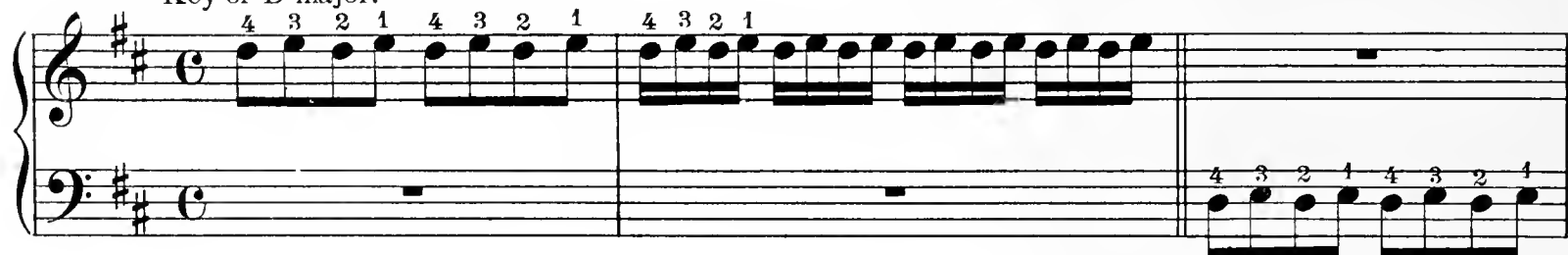
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style. The second system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff, both with a key signature of one flat. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment. The tempo marking 'a tempo' is placed above the first staff of the second system. The score is written in a clear, legible font, with notes and rests clearly defined.

This musical score is for the 'The Swan' section from 'The Nutcracker'. It is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a 'rit.' (ritardando) marking and a first ending bracket with a '4' indicating a fourth ending. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Trill Study.

To play the trill, point the fingers well down and the thumb up, and be careful to replace the fourth finger as far down on the string as possible.

Key of D major.



When octaves for the left hand are marked thus (>) use the open hand flat over the strings and well above the middle of the strings. This will give a positive tone without striking the next string and making a disagreeable buzzing sound on it.



Exercise in trills and grace notes.

The musical score is divided into six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The exercise focuses on trills and grace notes. Fingerings are indicated by numbers 1-4 above notes. Trills are marked with 'tr' and grace notes with 'grace' or 'gr'. Chords are marked with 'E#' and 'G#'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'V' (piano) and '>' (accent).

Study of Arpeggios as Embellishments for Themes.

Key of Eb major.

87a.

The image displays a musical score for the song "The Rose Tree." The score is written for a piano and voice. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system shows the vocal entry with a treble staff and a piano accompaniment. The third system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like "8va" (octave up).

Groves of Blarney.

(Last Rose of Summer.)

THOMAS MOORE.

Arr. by Gertrude Ina Robinson.

Andante sostenuto

Andante sostenuto, Arr. by Gertrude Ina Robinson

45922 50

a tempo.

8va

8va

8va

VARIATION.

8va

8va

8va

8va

D \sharp

8va

8va

8va

8va

First system of musical notation. The treble clef staff contains a melodic line with several eighth-note runs, some of which are marked *8va* (octave up) and enclosed in dashed boxes. The bass clef staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation. The treble clef staff continues the melodic line with more eighth-note runs, including one marked *8va*. The bass clef staff has a few notes and rests.

Third system of musical notation. The treble clef staff features multiple eighth-note runs, each marked *8va*. A *ff* (fortissimo) dynamic marking is present. The bass clef staff has a more active line with some eighth-note patterns.

Fourth system of musical notation. The treble clef staff continues with eighth-note runs, some marked *8va*. The bass clef staff has a few notes and rests.

Fifth system of musical notation. The treble clef staff has eighth-note runs, some marked *8va*. The bass clef staff includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking at the end. The system concludes with a double bar line.

Study of Technique in Thumb and Second Finger.

Keep the thumb well up, and bend the first knuckle slightly as you play, placing the second finger as far as possible from the thumb and pointing toward the sounding board.

Key of A major.

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

THEME illustrating this form of technique.

Legato. 1 2 1 2

1 1 2 3 4 1 2 4 1 1 1 1 1 4 1 2 1 2

p

cresc. *rit.* *f* *p a tempo*

rit.

Pedal Study.

Place the pedals in each notch as indicated, keeping the heel firmly on the floor, and use the pedals positively and quietly.

Key of A \flat major.

Tranquillo. (*Calmly.*)

The musical score is written for piano and bass. The key signature is A \flat major (three flats). The tempo/mood is marked "Tranquillo. (*Calmly.*)". The score is divided into five systems, each with a piano (right) and bass (left) staff.

- System 1:** The piano staff has a whole rest. The bass staff begins with a piano (*p*) dynamic and a sequence of eighth notes: A \flat 2, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. Fingerings 2, 1, 2, 2, 1, 2 are indicated. A 4-measure rest follows.
- System 2:** The piano staff has chords: A \flat 2, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The bass staff continues the eighth-note pattern. A D \sharp 2 chord is marked at the end.
- System 3:** The piano staff has chords: E \sharp 2, D \sharp 2, C \sharp 2, B \sharp 1, A \sharp 1, G \sharp 1, F \sharp 1, E \sharp 1. The bass staff continues the eighth-note pattern. A *rit.* (ritardando) marking is present, followed by a *a tempo* marking. Chords B \sharp 2 and D \sharp 2 are marked at the end.
- System 4:** The piano staff has chords: C \sharp 2, B \sharp 1, A \sharp 1, G \sharp 1, F \sharp 1, E \sharp 1, D \sharp 1, C \sharp 1. The bass staff continues the eighth-note pattern. Chords B \flat 2 and D \flat 2 are marked at the end.
- System 5:** The piano staff has chords: A \flat 2, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The bass staff continues the eighth-note pattern. A *pp* (pianissimo) dynamic is marked. The piece ends with a final chord and a repeat sign.

Study of Arpeggio Accompaniment in Left Hand.

Key of E major.

This musical score is for a study in E major, focusing on arpeggio accompaniment in the left hand. It consists of four systems of music, each with a treble and bass staff. The key signature has three sharps (F#, C#, G#). The time signature is 6/8. The first system shows the left hand playing a descending arpeggio (E4, D#4, C#4, B3, A3, G#3) followed by an ascending one (G#3, A3, B3, C#4, D#4, E4). The right hand plays chords. The second system continues the arpeggio pattern in the left hand, with the right hand playing chords and a fermata. The third system shows the left hand playing a descending arpeggio (E4, D#4, C#4, B3, A3, G#3) followed by an ascending one (G#3, A3, B3, C#4, D#4, E4). The right hand plays chords. The fourth system continues the arpeggio pattern in the left hand, with the right hand playing chords and a fermata. Fingerings are indicated by numbers 1-4 above or below notes. The score is written in a standard musical notation style with a grand staff.

MELODY with arpeggio accompaniment in left hand.

Andante.

The musical score is written for a single instrument, likely a piano, in A major (three sharps: F#, C#, G#) and 3/4 time. The tempo is marked "Andante." The piece is structured into five systems, each containing a treble and bass staff. The melody is primarily in the right hand, while the left hand provides an arpeggiated accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Key features of the score include:

- System 1:** The melody begins with a quarter note G#4, followed by a half note A#4. The left hand plays a descending arpeggio: G#4, F#4, E#4, D#4, C#4, B3, A3, G#3, F#3, E#3, D#3, C#3, B2, A2, G#2, F#2, E#2, D#2, C#2, B1, A1, G#1, F#1, E#1, D#1, C#1, B0, A0, G#0, F#0, E#0, D#0, C#0, B-1, A-1, G#-1, F#-1, E#-1, D#-1, C#-1, B-2, A-2, G#-2, F#-2, E#-2, D#-2, C#-2, B-3, A-3, G#-3, F#-3, E#-3, D#-3, C#-3, B-4, A-4, G#-4, F#-4, E#-4, D#-4, C#-4, B-5, A-5, G#-5, F#-5, E#-5, D#-5, C#-5, B-6, A-6, G#-6, F#-6, E#-6, D#-6, C#-6, B-7, A-7, G#-7, F#-7, E#-7, D#-7, C#-7, B-8, A-8, G#-8, F#-8, E#-8, D#-8, C#-8, B-9, A-9, G#-9, F#-9, E#-9, D#-9, C#-9, B-10, A-10, G#-10, F#-10, E#-10, D#-10, C#-10, B-11, A-11, G#-11, F#-11, E#-11, D#-11, C#-11, B-12, A-12, G#-12, F#-12, E#-12, D#-12, C#-12, B-13, A-13, G#-13, F#-13, E#-13, D#-13, C#-13, B-14, A-14, G#-14, F#-14, E#-14, D#-14, C#-14, B-15, A-15, G#-15, F#-15, E#-15, D#-15, C#-15, B-16, A-16, G#-16, F#-16, E#-16, D#-16, C#-16, B-17, A-17, G#-17, F#-17, E#-17, D#-17, C#-17, B-18, A-18, G#-18, F#-18, E#-18, D#-18, C#-18, B-19, A-19, G#-19, F#-19, E#-19, D#-19, C#-19, B-20, A-20, G#-20, F#-20, E#-20, D#-20, C#-20, B-21, A-21, G#-21, F#-21, E#-21, D#-21, C#-21, B-22, A-22, G#-22, F#-22, E#-22, D#-22, C#-22, B-23, A-23, G#-23, F#-23, E#-23, D#-23, C#-23, B-24, A-24, G#-24, F#-24, E#-24, D#-24, C#-24, B-25, A-25, G#-25, F#-25, E#-25, D#-25, C#-25, B-26, A-26, G#-26, F#-26, E#-26, D#-26, C#-26, B-27, A-27, G#-27, F#-27, E#-27, D#-27, C#-27, B-28, A-28, G#-28, F#-28, E#-28, D#-28, C#-28, B-29, A-29, G#-29, F#-29, E#-29, D#-29, C#-29, B-30, A-30, G#-30, F#-30, E#-30, D#-30, C#-30, B-31, A-31, G#-31, F#-31, E#-31, D#-31, C#-31, B-32, A-32, G#-32, F#-32, E#-32, D#-32, C#-32, B-33, A-33, G#-33, F#-33, E#-33, D#-33, C#-33, B-34, A-34, G#-34, F#-34, E#-34, D#-34, C#-34, B-35, A-35, G#-35, F#-35, E#-35, D#-35, C#-35, B-36, A-36, G#-36, F#-36, E#-36, D#-36, C#-36, B-37, A-37, G#-37, F#-37, E#-37, D#-37, C#-37, B-38, A-38, G#-38, F#-38, E#-38, D#-38, C#-38, B-39, A-39, G#-39, F#-39, E#-39, D#-39, C#-39, B-40, A-40, G#-40, F#-40, E#-40, D#-40, C#-40, B-41, A-41, G#-41, F#-41, E#-41, D#-41, C#-41, B-42, A-42, G#-42, F#-42, E#-42, D#-42, C#-42, B-43, A-43, G#-43, F#-43, E#-43, D#-43, C#-43, B-44, A-44, G#-44, F#-44, E#-44, D#-44, C#-44, B-45, A-45, G#-45, F#-45, E#-45, D#-45, C#-45, B-46, A-46, G#-46, F#-46, E#-46, D#-46, C#-46, B-47, A-47, G#-47, F#-47, E#-47, D#-47, C#-47, B-48, A-48, G#-48, F#-48, E#-48, D#-48, C#-48, B-49, A-49, G#-49, F#-49, E#-49, D#-49, C#-49, B-50, A-50, G#-50, F#-50, E#-50, D#-50, C#-50, B-51, A-51, G#-51, F#-51, E#-51, D#-51, C#-51, B-52, A-52, G#-52, F#-52, E#-52, D#-52, C#-52, B-53, A-53, G#-53, F#-53, E#-53, D#-53, C#-53, B-54, A-54, G#-54, F#-54, E#-54, D#-54, C#-54, B-55, A-55, G#-55, F#-55, E#-55, D#-55, C#-55, B-56, A-56, G#-56, F#-56, E#-56, D#-56, C#-56, B-57, A-57, G#-57, F#-57, E#-57, D#-57, C#-57, B-58, A-58, G#-58, F#-58, E#-58, D#-58, C#-58, B-59, A-59, G#-59, F#-59, E#-59, D#-59, C#-59, B-60, A-60, G#-60, F#-60, E#-60, D#-60, C#-60, B-61, A-61, G#-61, F#-61, E#-61, D#-61, C#-61, B-62, A-62, G#-62, F#-62, E#-62, D#-62, C#-62, B-63, A-63, G#-63, F#-63, E#-63, D#-63, C#-63, B-64, A-64, G#-64, F#-64, E#-64, D#-64, C#-64, B-65, A-65, G#-65, F#-65, E#-65, D#-65, C#-65, B-66, A-66, G#-66, F#-66, E#-66, D#-66, C#-66, B-67, A-67, G#-67, F#-67, E#-67, D#-67, C#-67, B-68, A-68, G#-68, F#-68, E#-68, D#-68, C#-68, B-69, A-69, G#-69, F#-69, E#-69, D#-69, C#-69, B-70, A-70, G#-70, F#-70, E#-70, D#-70, C#-70, B-71, A-71, G#-71, F#-71, E#-71, D#-71, C#-71, B-72, A-72, G#-72, F#-72, E#-72, D#-72, C#-72, B-73, A-73, G#-73, F#-73, E#-73, D#-73, C#-73, B-74, A-74, G#-74, F#-74, E#-74, D#-74, C#-74, B-75, A-75, G#-75, F#-75, E#-75, D#-75, C#-75, B-76, A-76, G#-76, F#-76, E#-76, D#-76, C#-76, B-77, A-77, G#-77, F#-77, E#-77, D#-77, C#-77, B-78, A-78, G#-78, F#-78, E#-78, D#-78, C#-78, B-79, A-79, G#-79, F#-79, E#-79, D#-79, C#-79, B-80, A-80, G#-80, F#-80, E#-80, D#-80, C#-80, B-81, A-81, G#-81, F#-81, E#-81, D#-81, C#-81, B-82, A-82, G#-82, F#-82, E#-82, D#-82, C#-82, B-83, A-83, G#-83, F#-83, E#-83, D#-83, C#-83, B-84, A-84, G#-84, F#-84, E#-84, D#-84, C#-84, B-85, A-85, G#-85, F#-85, E#-85, D#-85, C#-85, B-86, A-86, G#-86, F#-86, E#-86, D#-86, C#-86, B-87, A-87, G#-87, F#-87, E#-87, D#-87, C#-87, B-88, A-88, G#-88, F#-88, E#-88, D#-88, C#-88, B-89, A-89, G#-89, F#-89, E#-89, D#-89, C#-89, B-90, A-90, G#-90, F#-90, E#-90, D#-90, C#-90, B-91, A-91, G#-91, F#-91, E#-91, D#-91, C#-91, B-92, A-92, G#-92, F#-92, E#-92, D#-92, C#-92, B-93, A-93, G#-93, F#-93, E#-93, D#-93, C#-93, B-94, A-94, G#-94, F#-94, E#-94, D#-94, C#-94, B-95, A-95, G#-95, F#-95, E#-95, D#-95, C#-95, B-96, A-96, G#-96, F#-96, E#-96, D#-96, C#-96, B-97, A-97, G#-97, F#-97, E#-97, D#-97, C#-97, B-98, A-98, G#-98, F#-98, E#-98, D#-98, C#-98, B-99, A-99, G#-99, F#-99, E#-99, D#-99, C#-99, B-100, A-100, G#-100, F#-100, E#-100, D#-100, C#-100, B-101, A-101, G#-101, F#-101, E#-101, D#-101, C#-101, B-102, A-102, G#-102, F#-102, E#-102, D#-102, C#-102, B-103, A-103, G#-103, F#-103, E#-103, D#-103, C#-103, B-104, A-104, G#-104, F#-104, E#-104, D#-104, C#-104, B-105, A-105, G#-105, F#-105, E#-105, D#-105, C#-105, B-106, A-106, G#-106, F#-106, E#-106, D#-106, C#-106, B-107, A-107, G#-107, F#-107, E#-107, D#-107, C#-107, B-108, A-108, G#-108, F#-108, E#-108, D#-108, C#-108, B-109, A-109, G#-109, F#-109, E#-109, D#-109, C#-109, B-110, A-110, G#-110, F#-110, E#-110, D#-110, C#-110, B-111, A-111, G#-111, F#-111, E#-111, D#-111, C#-111, B-112, A-112, G#-112, F#-112, E#-112, D#-112, C#-112, B-113, A-113, G#-113, F#-113, E#-113, D#-113, C#-113, B-114, A-114, G#-114, F#-114, E#-114, D#-114, C#-114, B-115, A-115, G#-115, F#-115, E#-115, D#-115, C#-115, B-116, A-116, G#-116, F#-116, E#-116, D#-116, C#-116, B-117, A-117, G#-117, F#-117, E#-117, D#-117, C#-117, B-118, A-118, G#-118, F#-118, E#-118, D#-118, C#-118, B-119, A-119, G#-119, F#-119, E#-119, D#-119, C#-119, B-120, A-120, G#-120, F#-120, E#-120, D#-120, C#-120, B-121, A-121, G#-121, F#-121, E#-121, D#-121, C#-121, B-122, A-122, G#-122, F#-122, E#-122, D#-122, C#-122, B-123, A-123, G#-123, F#-123, E#-123, D#-123, C#-123, B-124, A-124, G#-124, F#-124, E#-124, D#-124, C#-124, B-125, A-125, G#-125, F#-125, E#-125, D#-125, C#-125, B-126, A-126, G#-126, F#-126, E#-126, D#-126, C#-126, B-127, A-127, G#-127, F#-127, E#-127, D#-127, C#-127, B-128, A-128, G#-128, F#-128, E#-128, D#-128, C#-128, B-129, A-129, G#-129, F#-129, E#-129, D#-129, C#-129, B-130, A-130, G#-130, F#-130, E#-130, D#-130, C#-130, B-131, A-131, G#-131, F#-131, E#-131, D#-131, C#-131, B-132, A-132, G#-132, F#-132, E#-132, D#-132, C#-132, B-133, A-133, G#-133, F#-133, E#-133, D#-133, C#-133, B-134, A-134, G#-134, F#-134, E#-134, D#-134, C#-134, B-135, A-135, G#-135, F#-135, E#-135, D#-135, C#-135, B-136, A-136, G#-136, F#-136, E#-136, D#-136, C#-136, B-137, A-137, G#-137, F#-137, E#-137, D#-137, C#-137, B-138, A-138, G#-138, F#-138, E#-138, D#-138, C#-138, B-139, A-139, G#-139, F#-139, E#-139, D#-139, C#-139, B-140, A-140, G#-140, F#-140, E#-140, D#-140, C#-140, B-141, A-141, G#-141, F#-141, E#-141, D#-141, C#-141, B-142, A-142, G#-142, F#-142, E#-142, D#-142, C#-142, B-143, A-143, G#-143, F#-143, E#-143, D#-143, C#-143, B-144, A-144, G#-144, F#-144, E#-144, D#-144, C#-144, B-145, A-145, G#-145, F#-145, E#-145, D#-145, C#-145, B-146, A-146, G#-146, F#-146, E#-146, D#-146, C#-146, B-147, A-147, G#-147, F#-147, E#-147, D#-147, C#-147, B-148, A-148, G#-148, F#-148, E#-148, D#-148, C#-148, B-149, A-149, G#-149, F#-149, E#-149, D#-149, C#-149, B-150, A-150, G#-150, F#-150, E#-150, D#-150, C#-150, B-151, A-151, G#-151, F#-151, E#-151, D#-151, C#-151, B-152, A-152, G#-152, F#-152, E#-152, D#-152, C#-152, B-153, A-153, G#-153, F#-153, E#-153, D#-153, C#-153, B-154, A-154, G#-154, F#-154, E#-154, D#-154, C#-154, B-155, A-155, G#-155, F#-155, E#-155, D#-155, C#-155, B-156, A-156, G#-156, F#-156, E#-156, D#-156, C#-156, B-157, A-157, G#-157, F#-157, E#-157, D#-157, C#-157, B-158, A-158, G#-158, F#-158, E#-158, D#-158, C#-158, B-159, A-159, G#-159, F#-159, E#-159, D#-159, C#-159, B-160, A-160, G#-160, F#-160, E#-160, D#-160, C#-160, B-161, A-161, G#-161, F#-161, E#-161, D#-161, C#-161, B-162, A-162, G#-162, F#-162, E#-162, D#-162, C#-162, B-163, A-163, G#-163, F#-163, E#-163, D#-163, C#-163, B-164, A-164, G#-164, F#-164, E#-164, D#-164, C#-164, B-165, A-165, G#-165, F#-165, E#-165, D#-165, C#-165, B-166, A-166, G#-166, F#-166, E#-166, D#-166, C#-166, B-167, A-167, G#-167, F#-167, E#-167, D#-167, C#-167, B-168, A-168, G#-168, F#-168, E#-168, D#-168, C#-168, B-169, A-169, G#-169, F#-169, E#-169, D#-169, C#-169, B-170, A-170, G#-170, F#-170, E#-170, D#-170, C#-170, B-171, A-171, G#-171, F#-171, E#-171, D#-171, C#-171, B-172, A-172, G#-172, F#-172, E#-172, D#-172, C#-172, B-173, A-173, G#-173, F#-173, E#-173, D#-173, C#-173, B-174, A-174, G#-174, F#-174, E#-174, D#-174, C#-174, B-175, A-175, G#-175, F#-175, E#-175, D#-175, C#-175, B-176, A-176, G#-176, F#-176, E#-176, D#-176, C#-176, B-177, A-177, G#-177, F#-177, E#-177, D#-177, C#-177, B-178, A-178, G#-178, F#-178, E#-178, D#-178, C#-178, B-179, A-179, G#-179, F#-179, E#-179, D#-179, C#-179, B-180, A-180, G#-180, F#-180, E#-180, D#-180, C#-180, B-181, A-181, G#-181, F#-181, E#-181, D#-181, C#-181, B-182, A-182, G#-182, F#-182, E#-182, D#-182, C#-182, B-183, A-183, G#-183, F#-183, E#-183, D#-183, C#-183, B-184, A-184, G#-184, F#-184, E#-184, D#-184, C#-184, B-185, A-185, G#-185, F#-185, E#-185, D#-185, C#-185, B-186, A-186, G#-186, F#-186, E#-186, D#-186, C#-186, B-187, A-187, G#-187, F#-187, E#-187, D#-187, C#-187, B-188, A-188, G#-188, F#-188, E#-188, D#-188, C#-188, B-189, A-189, G#-189, F#-189, E#-189, D#-189, C#-189, B-190, A-190, G#-190, F#-190, E#-190, D#-190, C#-190, B-191, A-191, G#-191, F#-191, E#-191, D#-191, C#-191, B-192, A-192, G#-192, F#-192, E#-192, D#-192, C#-192, B-193, A-193, G#-193, F#-193, E#-193, D#-193, C#-193, B-194, A-194, G#-194, F#-194, E#-194, D#-194, C#-194, B-195, A-195, G#-195, F#-195, E#-195, D#-195, C#-195, B-196, A-196, G#-196, F#-196, E#-196, D#-196, C#-196, B-197, A-197, G#-197, F#-197, E#-197, D#-197, C#-197, B-198, A-198, G#-198, F#-198, E#-198, D#-198, C#-198, B-199, A-199, G#-199, F#-199, E#-199, D#-199, C#-199, B-200, A-200, G#-200, F#-200, E#-200, D#-200, C#-200, B-201, A-201, G#-201, F#-201, E#-201, D#-201, C#-201, B-202, A-202, G#-202, F#-202, E#-202, D#-202, C#-202, B-203, A-203, G#-203, F#-203, E#-203, D#-203, C#-203, B-204, A-204, G#-204, F#-204, E#-204, D#-204, C#-204, B-205, A-205, G#-205, F#-205, E#-205, D#-205, C#-205, B-206, A-206, G#-206, F#-206, E#-206, D#-206, C#-206, B-207, A-207, G#-207, F#-207, E#-207, D#-207, C#-207, B-208, A-208, G#-208, F#-208, E#-208, D#-208, C#-208, B-209, A-209, G#-209, F#-209, E#-209, D#-209, C#-209, B-210, A-210, G#-210, F#-210, E#-210, D#-210, C#-210, B-211, A-211, G#-211, F#-211, E#-211, D#-211, C#-211, B-212, A-212, G#-212, F#-212, E#-212, D#-212, C#-212, B-213, A-213, G#-213, F#-213, E#-213, D#-213, C#-213, B-214, A-214, G#-214, F#-214, E#-214, D#-214, C#-214, B-215, A-215, G#-215, F#-215, E#-215, D#-215, C#-215, B-216, A-216, G#-216, F#-216, E#-216, D#-216, C#-216, B-217, A-217, G#-217, F#-217, E#-217, D#-217, C#-217, B-218, A-218, G#-218, F#-218, E#-218, D#-218, C#-218, B-219, A-219, G#-219, F#-219, E#-219, D#-219, C#-219, B-220, A-220, G#-220, F#-220, E#-220, D#-220, C#-220, B-221, A-221, G#-221, F#-221, E#-221, D#-221, C#-221, B-222, A-222, G#-222, F#-222, E#-222, D#-222, C#-222, B-223, A-223, G#-223, F#-223, E#-223, D#-223, C#-223, B-224, A-224, G#-224, F#-224, E#-224, D#-224, C#-224, B-225, A-225, G#-225, F#-225, E#-225, D#-225, C#-225, B-226, A-226, G#-226, F#-226, E#-226, D#-226, C#-226, B-227, A-227, G#-227, F#-227, E#-227, D#-227, C#-227, B-228, A-228, G#-228, F#-228, E#-228, D#-228, C#-228, B-229, A-229, G#-229, F#-229, E#-229, D#-229, C#-229, B-230, A-230, G#-230, F#-230, E#-230, D#-230, C#-230, B-231, A-231, G#-231, F#-231, E#-231, D#-231, C#-231, B-232, A-232, G#-232, F#-232, E#-232, D#-232, C#-232, B-233, A-233, G#-233, F#-233, E#-233, D#-233, C#-233, B-234, A-234, G#-234, F#-234, E#-234, D#-234, C#-234, B-235, A-235, G#-235, F#-235, E#-235, D#-235, C#-235, B-236, A-236, G#-236, F#-236, E#-236, D#-236, C#-236, B-237, A-237, G#-237, F#-237, E#-237, D#-237, C#-237, B-238, A-238, G#-238, F#-238, E#-238, D#-238, C#-238, B-239, A-239, G#-239, F#-239, E#-239, D#-239, C#-239, B-240, A-240, G#-240, F#-240, E#-240, D#-240, C#-240, B-241, A-241, G#-241, F#-241, E#-241, D#-241, C#-241, B-242, A-242, G#-242, F#-242, E#-242, D#-242, C#-242, B-243, A-243, G#-243, F#-243, E#-243, D#-243, C#-243, B-244, A-244, G#-244, F#-244, E#-244, D#-244, C#-244, B-245, A-245, G#-245, F#-245, E#-245, D#-245, C#-245, B-246, A-246, G#-246, F#-246, E#-246, D#-246, C#-246, B-247, A-247, G#-247, F#-247, E#-247, D#-247, C#-247, B-248, A-248, G#-248, F#-248, E#-248, D#-248, C#-248, B-249, A-249, G#-249, F#-249, E#-249, D#-249, C#-249, B-250, A-250, G#-250, F#-250, E#-250, D#-250, C#-250, B-251, A-251, G#-251, F#-251, E#-251, D#-251, C#-251, B-252, A-252, G#-252, F#-252, E#-252, D#-252, C#-252, B-253, A-253, G#-253, F#-253, E#-253, D#-253, C#-253, B-254, A-254, G#-254, F#-254, E#-254, D#-254, C#-254, B-255, A-255, G#-255, F#-255, E#-255, D#-255, C#-255, B-256, A-256, G#-256, F#-256, E#-256, D#-256, C#-256, B-257, A-257, G#-257, F#-257, E#-257, D#-257, C#-257, B-258, A-258, G#-258, F#-258, E#-258, D#-258, C#-258, B-259, A-259, G#-259, F#-259, E#-259, D#-259, C#-259, B-260, A-260, G#-260, F#-260, E#-260, D#-260, C#-260, B-261, A-261, G#-261, F#-261, E#-261, D#-261, C#-261, B-262, A-262, G#-262, F#-262, E#-262, D#-262, C#-262, B-263, A-263, G#-263, F#-263, E#-263, D#-263, C#-263, B-264, A-264, G#-264, F#-264, E#-264, D#-264, C#-264, B-265, A-265, G#-265, F#-265, E#-265, D#-265, C#-265, B-266, A-266, G#-266, F#-266, E#-266, D#-266, C#-266, B-267, A-267, G#-267, F#-267, E#-267, D#-267, C#-267, B-268, A-268, G#-268, F#-268, E#-268, D#-268, C#-268, B-269, A-269, G#-269, F#-269, E#-269, D#-269, C

Study of Varied Forms of Technique.

Key of D \flat major.

4 3 2 1

4 3 2 1 4 3 2 1

C \sharp E \sharp

1 4 3 2 1 4 3 2

G \sharp C \sharp

1 4 3 2

Two systems of piano music in B-flat major. The first system consists of two measures, each with an arpeggiated chord in the right hand and a sustained chord in the left hand. Fingerings 1 4 3 2 are indicated for the first measure of each system. The second system also consists of two measures with similar arpeggiated chords and sustained bass notes.

Violets.

Theme showing practical use of these forms.

Three systems of piano music for 'Violets'. The first system is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand, marked *ff*. The second system continues the melody and bass line, marked *mf* and *rit.*, with an *8va* marking indicating an octave shift. The third system features a descending arpeggiated figure in the right hand, marked *pp*, with an *8va* marking and fingerings 4 3 2 1 indicated.

First system of a musical score in G major (one sharp). The right hand features a continuous eighth-note arpeggiated pattern. The left hand provides harmonic support with chords. The system concludes with a *cresc.* (crescendo) marking over a half note C# in the right hand, followed by a *tr* (trill) on B and a *rit.* (ritardando) marking over a half note C#.

Second system of the musical score. It begins with the instruction *Legato.* and a *mf* (mezzo-forte) dynamic marking. The right hand contains a complex melodic line with numerous fingerings (1-4) and slurs. The left hand continues with harmonic accompaniment.

Third system of the musical score, continuing the melodic and harmonic development in the right and left hands respectively.

Fourth system of the musical score, featuring further melodic elaboration in the right hand and supporting chords in the left hand.

Fifth system of the musical score. The right hand's melodic line includes a *rit.* (ritardando) marking towards the end. The system ends with a final chord in the left hand.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The tempo marking *a tempo* is present. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords.

Second system of musical notation. Treble and bass staves. The right hand features a sequence of chords and a final triplet of eighth notes. The left hand continues with chords. The tempo marking *rit.* (ritardando) is present. The system is labeled *R.H.* and *L.H.*.

Third system of musical notation. Treble and bass staves. The tempo marking *a tempo* is present. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords.

Fourth system of musical notation. Treble and bass staves. The tempo marking *cresc.* (crescendo) is present. The right hand features a sequence of chords and a final triplet of eighth notes. The left hand continues with chords. The system is labeled *E#*, *G#*, and *C#*.

Fifth system of musical notation. Treble and bass staves. The tempo marking *rit.* (ritardando) is present. The right hand features a sequence of chords and a final triplet of eighth notes. The left hand continues with chords. The system is labeled *gliss.* (glissando).

Study of Broken Octaves.

Keep the wrist well toward the strings and connect the notes closely.

Key of B major.

MELODY in broken octaves.

Andantino.

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass clef staff contains a few notes, including a whole note chord. The key signature has four sharps (F#, C#, G#, D#). The system ends with a measure marked *E# rit.* and another marked *E#*.

Second system of musical notation. The treble clef staff features a complex passage with many beamed notes and fingerings (2, 2, 2, 2, 1, 4, 3, 2). The bass clef staff has a few notes. The key signature has four sharps. The system includes the instruction *En table.* and *a tempo*.

Third system of musical notation. The treble clef staff continues the complex passage with beamed notes. The bass clef staff has a few notes. The key signature has four sharps. The system includes the instruction *8va.* with a dashed line indicating an octave shift.

Fourth system of musical notation. The treble clef staff continues the complex passage with beamed notes. The bass clef staff has a few notes. The key signature has four sharps.

Fifth system of musical notation. The treble clef staff continues the complex passage with beamed notes and fingerings (1, 2, 4). The bass clef staff has a few notes. The key signature has four sharps. The system includes the instruction *rit.*.

Exercise With Melody Played by Fourth Finger.

55

Cantabile.

Key of G \flat major.

Cantabile.

Key of G \flat major.

The musical score consists of five systems of grand staff notation (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), indicating G-flat major or F minor. The time signature is 3/4. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *f*, *dim.*, *rall.*, *pp*, and *ritard.*. Performance instructions include "Cresc.", "cen.", "gliss.", and "Fix F# A# C#". The piece concludes with a final cadence in the right hand and a glissando in the left hand.

Study of Keys Practically Little Used.

Exercise in the key of F# to show the possibilities of the key, which is seldom used because the enharmonic key of Gb is preferred, being in the open strings and with less complicated pedaling.

Andante.

The musical score is written for piano and is in the key of F# (three sharps). It consists of five systems of two staves each. The tempo is marked *Andante.* at the beginning. The first system includes fingerings (1, 2, 3, 4) and a 3/4 time signature. The second system features a *rit.* marking and a *tempo* marking. The third system includes a *rit.* marking and a *a tempo* marking. The fourth system includes a *dim.* marking. The score concludes with a final cadence marked by a double bar line and repeat dots. Chord symbols such as D# and B# are indicated throughout the piece.

Exercise in the key of C \sharp showing possibilities of the key, which is seldom used because the enharmonic key of D \flat is preferred, being in the open strings and with less complicated pedaling.

Moderato.

The musical score is written for piano and consists of five systems of two staves each. The key signature is C \sharp major (two sharps: F \sharp and C \sharp). The tempo is marked "Moderato." and the dynamics begin with a piano (*p*) marking. The first system includes fingering numbers (1-4) for the right hand. The second system has a "G:" marking in the bass staff. The third system has "G:" and "B:" markings in the bass staff. The fourth system has "G:", "A:", and "A:" markings in the bass staff. The fifth system features a final cadence with a double bar line and repeat signs.

Pansies.

H. E. PARKHURST.

Exercise with melody played by the thumb.

Key of C \flat major.

Andante.

p

L.H.

rit.

a tempo

L.H.

$F\sharp$

$F\flat$

$G\sharp$

L.H.

p G^b C^{\sharp} *f* C^b *dim.*

Con espressione

F^{\sharp} D^{\sharp}

rit.

D^b F^b *pp*

Più lento.

pp F^{\sharp} D^{\sharp} *rit.* D^b F^b

BRIGHAM YOUNG UNIVERSITY



3 1197 21351 5866

